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RUGS
OF THE
ORIENT



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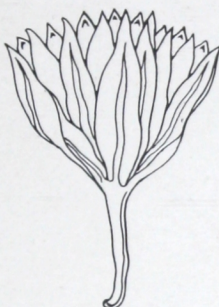
KERMANSHAH RUG

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Rugs

Rugs of the Orient

BY
WILLIAM M. BUTLER



HARDWICK & MAGEE COMPANY

Successors to
IVINS, DIETZ & MAGEE

IMPORTERS AND RETAILERS OF
ORIENTAL RUGS

1220 and 1222 Market Street
PHILADELPHIA

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WE present this illustrated booklet, RUGS OF THE ORIENT, to our many customers and friends, with the desire to stimulate a closer association, a keener desire, as well as a deeper sense of appreciation and admiration for these infinitely beautiful and wonderful hand-woven floor coverings.

Their practically everlasting durability, wealth of unfading colorings and marvelous originality of design, have been the cause of the present tremendous demand for them, not only in the United States, but throughout the entire world.

Without some knowledge of the countries from which they come or the nature of the people who weave them, it is almost impossible for one to fully appreciate their true value and mysterious charm. Many of these superb rugs, toward which not a few cast an occasional indifferent glance, represent months, and frequently years, of patient tedious labor. They vie with the works of art of ancient and modern times and their real value is no longer fanciful or imaginative; in fact, judging from the constantly occurring transactions at private and public sales, no price seems now too high for the appreciative customer to pay for an Oriental Rug of unquestionable quality and beauty.

The writer of this booklet makes frequent trips to the Orient, personally selecting all of our Oriental Rugs. In this way we always keep our stock complete and fresh, giving our customers a choice from the rarest and handsomest rugs obtainable; this also enables us to show a wider assortment and to offer greater values than can be equalled elsewhere.

In this booklet are to be seen seventeen beautifully colored plates taken from original rugs, representing as many distinctly different types, such as are generally used for present day furnishings, with a few remarks in reference to the countries from which they come, as well as a brief description of the rugs and the customs and mannerisms of the people who weave them.

Since the beginning of time when the ancients lay down to sleep wrapped in animal skins the intelligence of the human race has quickened and, with the advance of civilization, rugs

replaced skins. The origin of rugs and how remote the time when textiles were born, still remain a subject for archæology to determine, but as Egypt has been the cradle of so many arts it is the belief that this one also had its origin there.

Historians tell us the story of Cleopatra, the remarkable and beautiful queen of Egypt, reclining on her couch covered with luxurious rugs as she sailed away to meet her Antony with whom she was so infatuated and how adroitly she enclosed her superb physique in a rug in order to temporarily conceal her identity before being taken into his presence. Assyria, Chaldea and Babylon, when at the height of their regal splendor, were the ancient homes of the rug. They were used in the temples of worship, in the palaces of royalty and nobility and spread before the idols and images of their gods, as well as for their sacred cattle to lie upon. Of the very old countries, Babylon outrivalled all others in rich rugs, many of them being made of wool not unlike the Oriental Rug seen to-day.

Ancient writers such as Homer, Pliny, Plautus, Horace and Strabo, refer to them frequently in the pages of their literary works, as do also many Biblical writers. While it would no doubt be extremely interesting to rug students and others, it is impossible with the space at our disposal in this monograph, and would probably be somewhat tedious for the reader, to relate in detail, step by step, through years and years of ancient history, the story and vicissitudes of the hand-woven rug which dates back hundreds of years before the Christian era, when many of the Asiatic countries were practically a wilderness.

Centuries ago when Cyrus the Great, founder of Persia, extended its boundary lines, that country fell heir to the art of rug weaving and has been the world's greatest teacher in this wonderful handicraft, ever since maintaining a foremost place, giving to the world the most gorgeous rugs ever woven.

Rug weaving in Persia attained its highest degree of perfection during the reign of Shah Abbas early in the sixteenth century. Many of these rugs are yet in existence, but are to be seen now only in the great national museums throughout

the world, or in a few private collections, and when one changes ownership a fabulous price is usually paid.

That Persia has inherited from the ancients and perfected the art of hand rug weaving, does not seem strange when we view the natural resources of that country. The productive valleys and hillsides furnish splendid pasturage for sheep, goats and other cattle and the tropical climate excellent vegetation. Silk and cotton are raised in abundance, so that all the materials used in the rugs are of native growth.

It being contrary to the traditions of the Mohammedans to deviate from the customs or methods of their forefathers in any manner, the renowned hand looms of the East are constructed and manipulated to-day, much the same as they were in the time of the early Egyptians. The crude and primitive loom now in general use, is erected by fastening two poles perpendicularly in the ground, leaving above as much of the pole as will accommodate the length of the rug desired. These two uprights support two horizontal rollers, one at the top and the other at the bottom. The warp strings are then fastened to the lower cross piece and wound around the upper roller; with this completed the loom is ready for operation and the weaving commences. During the course of construction the rug is rolled and as each row of knots is finished, it is pressed down by a metal device with teeth similar to a comb and the tufts are clipped closely with shears. It is estimated that the average weaver, working steadily, will tie one hundred and seventy-five to two hundred knots an hour; computing on this basis it would require the labor of one weaver, five years and five months to complete a closely woven rug nine by twelve feet, containing one hundred and eighty knots to the square inch. These weavers receive the equivalent of five or ten cents a day for this work or perhaps in exchange for their few wants, food and clothing necessary to their maintenance. As hopeless, monotonous and profitless as this work appears to be, these nimble-fingered people still cling to it.

This ancient art of hand weaving is now carried on chiefly by women, young girls and even small children, some as young as five or six years of age, who assist their mothers until

they become familiar with the mystery of the loom. In the Orient there are two classes of weavers, the nomadic and the sedentary. The former set up their looms and work wherever their wanderings happen to locate them, the latter in winter weave in their humble homes and in summer out of doors, while their husbands and brothers assist in spinning, dyeing and carding the yarns.

Very often Oriental maidens of high rank, inspired by love or romance, will reverently devote a great part of their younger days weaving a fine rug for a dowry, which they present to their fiancé as a specimen of their skillful handicraft, in which is cleverly wrought many hidden and mysterious symbolisms of patience, happiness, romance, love, etc.

The wondrous and imperishable colorings in an Oriental Rug, which immediately attract the eye, are the great secret and glory of the Eastern dyer. The inimitable beauty of this mysterious art reflects the innumerable tints of the skies, mountains and seas of this ever sunny, radiant land. The ingredients for these dyes, for which chemistry has been unable to find a substitute, have been for ages the wonder of the world. They are procured from various insects and from vines, blossoms and shrubs of the fields. The compounding of the various colorings is a closely guarded secret among the tribes. Oftentimes the production of a single color remains a secret in one family for generations, the art being lost with the passing away of the last member.

The color most highly prized in ancient times was a rare and beautiful shade of royal purple, much seen in robes worn by the nobility. This color was made from the juice of the murex, a shell fish found in the Ægean Sea. Usually the wool used is dyed in very small quantities and it often happens that not sufficient having been dyed to finish certain colorings, it is impossible for the dyer to reproduce the exact shade, which causes a variation of color called arbrush, most noticeable in the ground or field color. This is a very strong characteristic feature in many fine Oriental Rugs and adds to, rather than detracts from their value and appearance.

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From the henna plant which is grown in great abundance throughout the Orient, is made a reddish orange color used by the natives to tint their finger nails and beards as well as for dyeing rugs. Vermilion, the most durable and preservative of all Eastern dyes, is made by a secret process, from sheep's blood; red in various shades from pink to scarlet is made from the madder root, a vegetable grown in great abundance; rich golden shades are extracted from yellow berries found in the fields; the juice of the berries of the Indigo plant forms the basis for many shades of blue so much desired and admired in the Eastern Rug; black which is used but little except to outline patterns is procured by a mixture of vinegar and pomegranate rind or campeche wood; innumerable other colors are obtained from plant life, such as nuts, bark of trees, seeds, in fact everything that the soil produces; also from many species of insects.

Many of the designs seen in an Oriental Rug are representations, in a modified form, of carvings which adorned the temples of the Eastern world centuries before Egypt was populated, while others are imitations of flower gardens; the Oriental's idea of Paradise being a well-kept garden of flowers and this decorative scheme seems to give support to the truth of this fancy. These odd and strange appearing designs whether woven in the palace, village hut, or in the nomad's tent are often the spontaneous result of the thought of the weaver and are handed down with slight variation from one generation to another.

All the queer looking figures or hieroglyphics have their hidden and untranslatable meaning either mythical or natural; in fact every little device or flower is a mysterious symbol, of which the passing of time has made the significance very difficult to interpret.

It is not surprising that Rugs of the Orient constantly grow upon one's admiration with closer intimacy and home association, and give such great pleasure and delight as they unfold like an interesting story, their ever new phases.

The Mohammedan religion does not sanction the use of animal forms in rugs. The Shiah sect, however, does not ob-

serve this edict of the Koran and for this reason animal figures are sometimes to be seen. The irregularity of design, or the departure from what might be termed mechanical precision of design and sometimes of color, often so thoroughly misunderstood and incomprehensible to the casual observer, does not suggest carelessness, but a deliberate intent on the part of the weaver, it being a strong religious belief among the Mohammedans that nothing should suggest perfection, except the great Allah. This characteristic feature invariably lends an added value to a rug, and calls for neither criticism nor condemnation.

It is impossible for the rug lover to fully enjoy or accurately understand the deep and confusing symbolisms of the various figures in an Oriental Rug, as they expressed in ancient times many different meanings among as many different people and their true significance has unfortunately been lost through years of antiquity. It is believed that the few symbolisms here given are probably translated as correctly as possible. The word Persian, is a synonym of opulence, splendor, gorgeousness, Orientalism, beauty and wonder. Crosses, straight lines and triangles are without any known definite meaning, but are supposed to express the secret thoughts of the weaver. The six or eight pointed star signifies divinity and the bud, birth; the flower in full bloom completeness of age. The tree of life often seen and used in unlimited forms is believed by the Oriental to have grown in Paradise and is always intimately associated with great religious significance, symbolizing divine power. The lotus or lily of the Nile, new life and fecundity; the palm, a blessing or benediction. The palmette is an old Grecian form said to have been derived from the human hand. The circle represents eternity, zigzag figures lightning, and meandrous lines continuity of life. There is much uncertainty surrounding the origin and meaning of the old Swastika  symbol, but it is thought to represent the motion of the world on its axis, a belief entertained by ancient philosophers long before the Christian era, as well as a token of good luck and fortune. The latch hook device is the Swastika in modified form and

expresses much the same meaning; the deer signifies honor and success and the serpent darkness; the lion is an emblem of victory and glory, and wherever seen preying upon the serpent or other beasts, represents the victory of glory and light over darkness.

Color symbolism also occupies a very important place in Eastern life. Blue is a symbol of truth, virtue and sincerity; orange, resignation; yellow, joy and victory; black, evil; white, purity and innocence; red signifies happiness among all Mohammedans and is much seen in decorations, the robes of royalty and especially at all fêtes. Green is regarded as an extremely holy color by all loyal followers of the great prophet Mahomet, particularly by the Turks and for this reason is seldom to be seen in antique rugs woven in that country, their belief being that it is sacrilegious to use this sacred color where it comes in contact with the foot of man. Green, however, is now occasionally seen in rugs from other sections of the Orient as all Eastern weavers are evidently not good Mohammedans.

The superiority of the Oriental Rug over all others for wear, can be chiefly attributed to the careful and tedious preparation of the wools used, as well as the dyes. The quality must be of the very best and not too soft. The most desirable grades are obtained from the colder localities of the East which are renowned the world over for the fine breed of sheep, due to the excellent climatic conditions of the country, from which a quality of wool is gathered that is not even excelled by the famous Merino of Spain or Southdown of England. The wool is carefully washed many times with pure water taken from running streams which is mixed with flour to remove all traces of grease and dirt, and then placed in the open to be thoroughly sun dried and bleached. This must be done slowly and gradually, so that the dyes can be properly applied. The long woolly hair of the camel which is taken from the upper part of the legs and under side of the neck, is frequently mixed with the wool as well as the fleece of the Angora goat, which gives lasting strength to the yarn and a beautiful lustre to the rugs when finished.

While these superb hand-woven rugs have been used in the Oriental countries for almost every imaginable purpose and by people in all conditions of life since history has been recorded, they were not generally used in Europe except in cathedrals and palaces until the great exhibition at London in 1851. From that date to the present time, there has been an ever increasing demand for them throughout European countries. At the Victoria Albert Museum at South Kensington, the Kaiser Friedrich Museum at Berlin, at the Louvre in Paris and other museums in Europe they occupy a place among the world's greatest works of art. The magnificent specimens shown at the annual exhibition of the Société des Beaux Arts, in Paris create widespread interest and admiration.

With very few exceptions, Oriental Rugs were unknown in America until the Centennial Anniversary held in the City of Philadelphia in 1876 where, for the first time they were exhibited by the Persian Government. The American public quickly recognized their beauty and utility and soon learned to appreciate them; from that time until the present they have become a necessary and permanent factor where elegance and durability are desired, and it is no exaggeration to state that it is a rare exception where they are not now found in use in the modern home of refinement.

These rugs from the one-time resplendent East seem permeated with the art of its past and present existence which has been kept alive through all ages and conditions. These people are destitute of education or civilization as we understand it, and this is the reason one is compelled to stand lost in wonder at the astonishing beauty of these products of the Eastern hand looms. Each rug from its very beginning is the ideal expression of the individual mind inspired by some deep religious, romantic or ambitious impulse and perfectly evolved by the deft fingers of these skillful weavers.

In past centuries Oriental Rugs stood for what really represented Eastern art in its highest degree as well as the poetry and culture of that country. No modern methods or mechanical devices will ever supersede the hand loom of the

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East, as the Oriental becomes very rebellious if even the idea is suggested. Like precious stones there is a feeling of the keenest joy associated with the possession of an Oriental Rug, which, like a sound investment, increases in value with the lapse of time.

If the present enormous demand for all kinds of Eastern Rugs is accepted as a future indication, their general use in the well-furnished homes of this country is unquestionably only in its infancy. While the initial cost is greater, experience has proven that owing to their wonderful durability, as well as their great decorative value they are ultimately, by far, the most economical of all floor coverings.

As they are from a land where time and labor have little or no value, we can positively state that Eastern Rugs of the better grades are now selling at their minimum; what the maximum cost will be as time advances, remains for the future to determine. We desire to impress upon the reader that our great collection of Oriental Rugs is always in advance of the market in variety and comprehensiveness, and we confidently believe that our showing, and the exceptional values we are continually offering are not to be surpassed by any rug house in this country.



BERGAMO RUG

BERGAMO RUGS

Bergamo or Pergamo, as it is sometimes called, is said to be the oldest and most historical province in Asia, situated about fifty miles east of the busy seaport of Smyrna.

The old ruins may be seen to this day and speak eloquently of its bygone splendor, it having been, in ancient times, the centre of Grecian art and learning. Its libraries, sculptures and shrines were once famous throughout the Eastern world.

This province, which was the scene of many magnificent royal fêtes, was founded by the son of Hercules; in early days it was a stronghold of Christianity as well as the scene of many cruel and bitter wars resulting from religious and racial contentions. Recent excavations by foreign archæologists, have unearthed in great numbers many interesting old curios of every description which have given to the world much important information concerning early Grecian history, architecture and antiquity.

Illustrated, is a splendid specimen of one of the rare old weaves of the Bergamos, which in consequence of their scarcity, are very much coveted; they are full of true Oriental richness and beauty, in rare tones of madder red, tawny yellow, blue, green and ivory, beautifully blended.

The designs are open, unique and rather bold in style, with a medallion or centre-piece design; occasionally one is seen with a central figure representing a mosque or temple window. The borders are attractive, generally showing some geometrical or floral ornamentation in the main border band.

The texture is very thick, somewhat resembling the Kazak weave and without exception, they are finished with a wide selvedge at each end with small multicolored rosettes placed here and there by which peculiarity they can be easily distinguished, a superstition of the weaver being that these rosettes keep away the evil eye.

The warp and woof are made of the best grade of colored wool. They come in small and medium sizes only and add elegance and refinement in the home on account of their classic appearance. We are showing many beautiful specimens of these rugs.



KAZAK RUG

KAZAK RUGS

These sturdy and remarkably beautiful rugs, which so strikingly express in design and color the nature of the restless and invading brigand Kazak tribes who weave them, are from the Trans-Caucasian district situated between Russia and Persia where old Mount Ararat can be seen in the distance.

This country is now under Russian rule.

The origin of these nomad tribes is unknown, but they are clever, brave, cruel and unsociable, seeking no society other than their own. They are expert horsemen and are said to about live and die in the saddle. For shelter in winter, they burrow caves in the mountains and in summer they roam about in the open.

Kazak Rugs do not derive their name from the province or district from which they come, but from the wild nomadic tribes who weave them, who are called Cossacks, meaning rough riders or horsemen. The genuine Kazaks are very easily distinguished from all other kinds of Oriental Rugs, by their unusually thick heavy pile, which gives to them an iron durability.

In the strong Eastern character of the design, is to be seen a large tarantula-shaped central figure surrounded by many smaller detached geometrical designs arranged with much dash and freedom, representing curious looking crosses, squares, circles, angular lines and small floral and other seemingly unrelated figures with occasionally little trees and tiny, queer looking animals, not easily recognized.

The borders are handsome and show great originality in design, combining rich tones of dull gold, ivory, brown and blue.

These remarkable rugs are very highly prized by rug lovers and collectors because they so distinctly and unmistakably reflect the free tribal life and rugged nature of these wild nomad weavers. For real hard usage, bold designs and rich color combinations, no better rug can be had.

The sizes range from three by five feet to six by nine feet, seldom larger; the prices, from \$35.00 upwards according to dimensions and quality.



SARUK RUG

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SARUK RUGS

Isolated practically from all civilization, in the northern part of Persia, in the Feraghan district, just east of the province of Kirman, is situated the small village of Saruk. The very humble homes are few and scattered and little is known of the people, or their early history. They are hedged in and away from all outside disturbing influences of every kind, and live and enjoy a peace loving pastoral and industrious life, cultivating their many flower gardens of which they are so very fond and weaving rugs. Their great love of color and flowers which they so classically and skillfully reflect in the coloring, designing and weaving of rugs, represents in the highest degree, that which is akin to the ideal and invariably captures the admiration at first glance.

These remarkably gifted, yet uneducated, people have developed the great art of rug weaving to a degree of perfection, which is unequalled by any other type of rug woven in the Orient. Surrounding a magnificent medallion centre figure, the designs abound in rich, realistic floral ornamentations, including almost the entire realm which nature so bountifully offers, showing many interesting forms of tree life, various types of flowers and plants, with their beautiful hues most realistically arranged throughout. Considering the extremely close and firm texture, and the rare and rich color combinations, it is almost impossible for a fine Saruk Rug to suggest anything that could be termed ordinary.

The ground color is usually of the richest shade of deep sapphire, warm red, rose and sometimes brown. These rugs are very durable, being made with the very best vegetable dyes and will hold their color and wear for years. The wool used is from the sheep of the surrounding country, and is strong, very fine and especially desirable, on this account, for weaving into rugs. At the present time these rugs are in great demand for use in spacious living-rooms of the well-furnished homes throughout the country. The population of this village is small, consequently weavers are very scarce and at times the supply, especially in the larger room sizes, is not equal to the demand. The illustration is a superior type showing in detail the beautiful ornamentations and color. In the number of knots to the square inch these rugs rival many of the fine Kermanshahs. The warp and woof are made of cotton. In dimensions they range from mats to carpet sizes as large as fifteen by twenty-five feet. The small ones sell from \$35.00 to \$125.00, room sizes from \$400.00 to \$2500.00 according to dimensions and quality. Our collection is large and very interesting.



MESHED OR KHORASSAN RUG

MESHED OR KHORASSAN RUGS

Meshed is the capital of Khorassan, situated in the northeastern part of Persia and separated from Russia by a chain of mountains. It is now a busy and growing commercial centre with great highways running in every direction, and, with its many emporiums, is prob-

ably one of the most active commercial cities in the Orient. Years ago it was wholly a city of worship and the Mecca of the Persian Mohammedans, who in ancient times used to travel there from all parts of Asia, in great numbers, to worship at the Shrine of their departed prophet. In the past, it was greatly renowned for its wonderful decorative art as well as for its rich carpetings. It is to this day a city of beautiful scenery and fertile lands. The population is varied and chiefly composed of Jews, Persians, Armenians and Turkomans.

The women are mostly employed in the weaving of rugs in and about their homes. The rugs from this section are rich and handsome beyond all description and rank highly among Persian Rugs. The finer specimens are very thick and firm in texture and woven of very soft silky wool which gives to them a pliability and lustre which is greatly admired. The ground color is usually in shades of strong red which, with age and wear, mellows down to beautiful rose tones. The centre or medallion is set with small floral figures most skillfully arranged, often with very little surrounding ornamentation, showing the open field effect, while many are to be seen without the medallion effect, with the field quite closely covered with a medium-sized Persian floral decoration of great beauty.

There is much to be admired about the attractive borders, which usually have a graceful waving vine design running through the main band, set with lotus buds, rosettes or palmettes. Deep rich blues, rose, ivory, brown and light blue are artistically used throughout.

For their wealth of magnificent colorings, beautiful silky sheen and great durability, these rugs are in constant demand for the up-to-date home. For medium-sized rooms, splendid ones can be had from \$250.00 to \$400.00. Some few are woven as large as twenty-five by forty feet, but these extremely large sizes are very uncommon, as it requires many years of patient labor to weave them. The warp is made of cotton, the woof of cotton or wool, and they have from one hundred and twenty-five to two hundred and fifty knots to the square inch. The sides are overcast with dark wool, and the ends finished with fringe made of the warp strings. We always have a fine selection very moderately priced.



KURDISTAN OR BIDJAR RUG

KURDISTAN OR BIDJAR RUGS

The old fortified city of Kurdistan is located in a vast and fertile section situated in the northwestern part of Persia, the dividing line extending well into Asiatic Turkey. Very close by, are the Luristan Mountains, where dwell many nomadic tribes, in crude tents made of

goats' hair blankets.

To those familiar with early Persian history, the name Kurdistan is suggestive of barbarism and uncivilization. These people are mostly of the Mohammedan belief. The men with their large physique, uncut hair, long unkempt beards and dark complexions present a very fierce appearance. To their friends they are a hospitable, open-hearted race, but very cruel to all foes. When not engaged in some conflict or in pillaging their enemies, they cultivate the fertile lands or roam about in the nearby mountain districts. The weaving is done by men, women and children.

These Kurds are people with little or no history and not much is known about them or their origin. Being a bold, wild and distinctive tribe of people, it is not strange that this characteristic of their nature should be so strongly reflected in the weaving, designing and coloring of their rugs.

The ingredients and compounding of the vegetable dyes are a closely guarded secret, the colors being permanent and the dyes having a preservative effect upon the wool.

On a field color of deep blue or strong rich red is placed a grand central figure or medallion with corner ornamentations to match, composed of Herati and other small geometrical figures.

The borders are always distinctive and handsome and invariably carry out the idea of the central figure in color and design. The strong firm weave and pure varied colorings, have made these rugs famous and give to them an indescribable beauty and great durability.

They are much in demand for furnishing entrance halls, living rooms, etc., where rich strong decorative effects are required.

A good Kurdistan or Bidjar Rug should stand years of the roughest wear.

We strongly recommend their use, as one cannot purchase a more perfect wearing or better dyed rug. We carry an interesting assortment which we are always pleased to show. The warp and woof are made of wool and the number of knots to the square inch will average from one hundred and fifty to two hundred and fifty.

Small sizes about four by five feet sell from \$25.00 to \$65.00. Room sizes from \$400.00 to \$600.00 and upwards.



SHIRVAN RUG

SHIRVAN RUGS

Caucasia is a vast territory with a history dating back over two thousand years; it is bounded by the Black Sea on one side and the Caspian Sea on the other. It is a country rich in scenery and wonderful in resources, with a population of more than eight millions, composed of many clans who speak various languages and dialects. Since the dawn of history it has been the scene of strange tribal life and the seat of many wild wars from which spring some interesting old legends.

This old country is now under the rule of Russia, which has had much to do with bringing about the present peaceful and prosperous condition of the people. In the southeastern part of this country, directly south of Daghestan, is located the thriving and busy province of Shirvan, which is now the center of great commercial activity. Many oil and naphtha wells are being successfully operated there by Russian capitalists. The weaving of rugs is done by the women and children of the household, on crudely constructed looms, while the male members of the family attend to the gathering and preparing of wool, etc.

The province of Shirvan is so close to that of Daghestan that the customs and characteristics of the inhabitants are practically alike. Excepting that the Shirvan Rugs are usually slightly less angular in design and more quiet in general tone, they resemble the Daghestans so closely, that it often requires the keen eye of a rug expert to distinguish one from the other. For more detailed description we refer the reader to the article on Daghestan Rugs on another page, which can be correctly applied to this weave of rug.

The prayer design, seldom seen in any other kind of rug but this, originated with the old Mohammedan weavers of Shirvan. The design of the prayer rug illustrated, is set upon a ruby red ground of rare beauty and is a splendid example. Daily, at the appointed hours, the faithful followers of the great prophet Mahomet, spread their prayer rugs upon the ground with the prayer arch or "niche" pointed toward the sacred shrines of Mecca and on bended knees with outstretched arms offer in silence, prayers to their departed prophet. This ancient custom is faithfully performed even to this day. Owing to the deep religious sentiment attached to the prayer rug, very few of them are now available, as the merchants of the East are withholding them from this market for use and sale in their own country, among their own people.

The Shirvan Rugs of earlier times are rare and much coveted for their fine close weave. The dyes and wool are the very best. Splendid specimens can be had from \$22.50 to \$45.00, and sometimes for less. They are woven in small and medium sizes only.



SERAPE RUG

SERAPE RUGS

In the northern part of Persia, southwest of the Caspian Sea, east of Tabriz in the wild Azerbaijan Hills, is the old rug weaving province of Herez, the home of the Serape Rug. Nothing of very much interest is recorded historically of this ancient Persian village or its people, except that they are primitive in character and of a very hardy nature. A very striking characteristic of these rugs is that they are more pronounced in their originality and boldness of design than any other type of Persian Rug, reflecting in a marked degree the wild and rugged temperament of the weavers.

A medallion or central figure of unusual magnificence meets the eye at once, surrounded by a very elaborate and queer looking vine or floral pattern, which is reminiscent of the now priceless old Persian Rugs woven hundreds of years ago. Each corner is artistically ornamented with a peculiar looking angular or zigzag design. The ground color is always in some shade of the richest red, brown, or dull ivory, intermingled with a beautiful shade of medium or dark blue, which blends perfectly with the other colors.

In the finer specimens such as we illustrate, the borders are unusually attractive in beauty, showing a good sized clearly defined design richly colored in dark blue. All Serape Rugs of the finer quality are woven exclusively by the women weavers of Herez during their leisure hours and in consequence show a thoroughness in workmanship and detail not excelled by any other rugs. They are very firm and strong in texture and made of the very finest quality of Persian wool, which with age becomes very hard and wear resisting. A good Serape Rug should last a lifetime.

These rugs are now imported in large numbers and are very popular and much admired for their remarkable beauty, durability and unfading colors, which make them especially desirable for furnishing sitting rooms, libraries, and dining rooms. They come from eight by ten feet in various dimensions, up to fifteen by twenty-five feet, but seldom in smaller sizes. The sides are strongly overcast and the ends are finished with short fringe. The warp and woof are made of cotton.

We carry in stock a large and very interesting assortment of them. Very good specimens can be had for medium-sized rooms from \$150.00 to \$300.00 and upwards.



SEREBEND RUG

SEREBEND RUGS

This very well-known type of Persian Rug comes from the Sarawan province in the Irak mountains, directly south of the great rug weaving centre of Feraghan. The natives are all of the Mohammedan faith and being devoted lovers of nature, spend much of their time in the surrounding mountains. With slight variations this little design seen in the illustration which is universally known as the loop, pear or palm leaf pattern has been used in many fabrics in eastern countries for generations. Originally it made its first appearance in the weaving of the finest of Cashmere shawls.

From the top of a hill in Northern India, where the Persians used to journey on their annual pilgrimage in thousands every year to worship in a Mohammedan mosque, could be seen the sacred River Indus, which makes a graceful loop or turn in the Cashmere Valley below.

The story is told that these enthusiastic lovers and imitators of everything that is beautiful in nature, were so keenly impressed with this wonderful perspective, that it at once suggested to them the conception of this little loop pattern which to them is a symbol and sacred reminder.

No foreign influence has ever entered this old rug weaving province, to wean the weavers from this typical and distinctive style of pattern, and, almost without exception, their rugs show a field entirely covered with this little device known as the Persian Serebend design. The ground color is usually of the richest blue or red, which becomes more beautiful with age and wear.

Another strong characteristic in the charm of a Serebend Rug, is the multiplication of border bands of different widths, decorated with curious little figures, encircled in and out with graceful vines throughout.

The texture of these rugs is very close and firm and in consequence they lie flat and smooth upon the floor and give complete satisfaction in every particular. They also have an appearance of refinement, reflecting the wonderful skill of these Sarawan weavers in their natural sense of color harmony, which finds much favor with rug lovers and connoisseurs.

The really good specimens are quickly taken wherever they can be found. They come in small and medium sizes, also in pairs for long narrow halls, and in dimensions suitable for larger spaces, the ends always being carefully finished, one end with fringe and the other with a narrow strong webbing. The warp and woof are made of cotton. Our friends and customers are always welcome to inspect our beautiful specimens.



BOKHARA RUG

BOKHARA RUGS

The Orient produces no rug more widely known than the beautiful Bokhara, here shown. They are woven by the Nomad Turkoman tribes, a branch of the Turkish race who inhabit a flat country lying between Bokhara and Afghanistan.

In ancient times these people were of a rough, cruel and turbulent nature, yet very hospitable, but within the past thirty years they have been very much subdued by the Russians whose influence and control they are now under. This province is populated by more than one hundred thousand inhabitants who are nearly all Mohammedans. It is a centre of learning and with its many mosques, colleges, bazaars and old historical ruins, is one of the most interesting countries of the Orient.

The people live in crude tents made of felt, hung with red carpets. It is frequently remarked that to see one Bokhara Rug is to see them all, but like the stars above they differ in their glory with the innumerable variations evolved from the seemingly same conventional design, with its ever changing arrangement. The wonderful magnificence and refinement of color of these rugs contrasts greatly with the crude, coarse nature of the people who weave them.

With but minor variations the designs are invariably in the octagonal pattern, divided by lines and rather regular in appearance, on a field of the richest shade of maroon, old red, dull crimson or deep rose tones, the design being faintly outlined with ivory, green or blue. The borders are always very handsome and while corresponding in color are decorated with narrow stripes or display the Chinese fret design.

The wool is fine and durable and is liberally mixed with goats' hair, which produces a sheen and mellowness of color of unsurpassed beauty. There are few collectors of Oriental Rugs, who do not possess one or more of these superb specimens.

We have an unusually interesting assortment of these rugs in small and medium sizes ranging in price from \$22.50 to \$60.00 and many larger sizes very moderately priced. The warp and woof are made of wool and the number of knots to the square inch varies from one hundred and fifty to three hundred and fifty, according to the quality.



CABISTAN RUG

CABISTAN RUGS

Cabistan Rugs are known and sold in this country under the name of Cabistan, which is a corruption of the name Cabristan and when interpreted in the language of the native means "cemetery." These rugs in reality come from Kuba, and by many, especially rug merchants, are so called. Daghestan, however, seems a more suitable appellation for them, as the province of Kuba is now annexed to Daghestan, at the extreme southeast and within easy traveling distance of Persia.

Civilization at present is progressing very slowly in this section of Caucasia. Excepting the weaving of rugs little if anything is known of its early history or commercial enterprise. Organized bands of fire worshippers of rather wild nature roam about the country, and, as far as can be learned, the habits, religion and characteristics of the people are the same as those in the nearby town of Daghestan.

Among the antique specimens of these admirable rugs woven in early days, centers a feeling of the deepest religious interest or sentiment which is caused by the fact that Cabistan (or cemetery) Rugs were used by the natives to place between, or over the graves of departed friends and relatives.

Connoisseurs experience little difficulty in distinguishing the pure type of Cabistan, even though many of them are so very similar in weave and general appearance, to the Daghestan Rugs.

A very noticeable characteristic feature in nearly all Cabistan Rugs is a row of small square medallions, all different in some detail, linked together and running from end to end of the rug. Scattered about all over the ground with extraordinary skill and good taste can be seen constantly changing figures of curious appearance such as irregular stripes, rosettes, the Persian pear design in reduced size, elongated stars, triangular crosses, small birds, animals and many other tiny rectangular figures of much interest.

The borders are never disappointing in beauty, usually showing what is termed the barber pole stripe in shades of blue and white or red and white in the main border band and other interesting small curious looking tribal figures. The general color tone is of exceptional beauty throughout the entire rug, especially where the sudden breaking off of one color into that of another meets the eye.

The close and even shearing of the nap, which brings out so clearly every little detail of design and color, shows at a glance the masterly skill of these people in the weaving of rugs. These rugs are seldom woven longer than ten or wider than three or four feet. The warp and woof are made of cotton.

Rugs of good quality average about one hundred and fifty knots to the square inch. Splendid specimens can be had from \$45.00 and upwards, according to size and quality.



MAHAL RUG

MAHAL RUGS

These splendid rugs are woven in Sultanabad in the Irak mountains, west of the province of Kashan and north-west of Ispahan. This province is the busy centre of an immense rug industry and includes many villages and hamlets within a radius of thirty or thirty-five miles.

The country is picturesque and abounds in fertile plains, with trees and all kinds of foliage. The people when not in the open, dwell in mud huts and hovels. This is a very thickly populated section of Persia and the weaving of rugs gives employment and support to many thousands of women and children who would otherwise be obliged to go without the nutritious black bread of the East. Some very good and beautiful specimens are woven by these people, while a great many others are not worth having, this being no doubt due to the fact that the skillful weavers are very much in the minority.

Not only Mahal Rugs are woven in this great rug weaving centre, but also the extra-Persian, Miskabad, Savalan, and Sultanabad weaves, which strange as it may seem, are nearly all sold in this country as Mahals, "Mahal" being a Persian word meaning "made to order." Where an inexpensive Oriental Rug is required they are very desirable, as frequently splendid specimens can be obtained for little more than the cost of a good domestic rug.

The wool is of the very best and the dyes are vegetable or native made and if care is exercised in selection they will give thorough satisfaction. It is no serious reflection upon these excellent rugs, especially when we consider their comparative low cost, to say that many of the coarser grades do not possess quite the magnificence and elaborate detail of design as those of the more costly kinds, but where simplicity in effect coupled with conservative expenditure must be closely studied, they are much to be desired.

The designs adhere to the ancient Persian style in all-over geometrical or floral figures and are unique and attractive, usually on a ground color of blue, tan, ivory or some shade of soft red, the borders corresponding in color and design.

We import this grade of rug in a varied range of desirable sizes, our buyer using the utmost care in rejecting all but those of the very best weaves and colorings. Our large assortment and extremely moderate prices are sure to interest you. The warp and woof are made of cotton and the number of knots to the square inch will average from fifty to one hundred and fifty. We frequently offer rugs of this weave in nine by twelve foot sizes from \$85.00 to \$125.00, larger sizes in proportion.



DAGHESTAN RUG

DAGHESTAN RUGS

Daghestan is a large district in the eastern province of Caucasia bordering on the Caspian Sea, separated from Persia by the river Arus, sloping northward toward Russia. In the time of Cyrus the Great, some historians say it belonged to Persia, but now it is under Russian rule. It is a country of deep gorges and great tablelands. The natives are a patrician race and are divided into many clans, but unite when necessity arises, under one common cause as they did in times under their hero, Shamyl, who led the entire race against Russia.

Daghestan Rugs were among the first of Oriental floor coverings to be used in this country more than thirty years ago, when very fine specimens could have been bought for a very small sum compared with present-day prices for rugs of similar quality. Some authorities maintain that the designs to be seen in many of them are intended to represent jewels and no doubt to some extent this is true, as the better specimens have a clean-cut appearance and brilliancy, which would suggest this idea. The designs are invariably geometrical, displaying octagons, hooks, tiny crosses, the eight-pointed star and six-pointed star of the Mohammedans, also the triangle, diamond and many other quaint and detached little angular figures. It is the skillful arrangement and perfect balance of these many figures that give to the Daghestan Rug its great charm.

In colorings these rugs are not startling nor aggressive. The ground color is either deep blue or ivory and always very well covered. Intermingled throughout and skillfully executed, are tints of red, ivory, brown, blue, dull gold, etc.

Lamb's wool is used almost without exception in these fine rugs which gives to them a permanent color glow not surpassed by any other type of Oriental Rug. The supply of good Daghestan Rugs is not equal to the demand and where good ones can be bought to-day, they are in every detail as good as those woven centuries ago, as these weavers never have and probably never will deviate from their traditional high standard, as they are slow, patient and very painstaking workers. These people have been known to devote the leisure of a number of years to the weaving of a single rug. They are firmly woven and very durable, rich and beautiful in color. The warp and woof are made of wool and they average seventy-five to one hundred and fifty knots to the square inch.

These rugs are never made in sizes larger than four by seven feet. The prices range from \$16.50 to \$45.00 and our assortment is very complete and interesting.



AFGHAN RUG

AFGHAN RUGS

Afghan or Khiva Rugs, as they are sometimes called, are woven by tribes of very savage people who inhabit the wild mountain districts in the northern part of Afghanistan, bordering on Russian Turkestan.

These rugs very much resemble in color a coarse and heavy weave of the Bokhara. The designs are, with few exceptions, rather large and suggestive of the tile pattern, being arranged in rows running from end to end of the rug. Sometimes these figures are squared off with fine deep blue or green lines running each way through the centre. The borders are always in corresponding colors, but more crude in design and display more detail of workmanship than the centre. These people are devoted fire worshipers and their love of fiery colors is strongly reflected in the invariable use of red in the ground color. Extreme blood reds are frequently used, while others are in the softer mahogany or rose tones, with the designs outlined with tints of blue, ivory, green and brown.

That it is possible for such an uncultivated and uncivilized tribe of people to produce rugs of such rare and wonderful beauty of color seems almost incredible. The boldness of design and rude grandeur leave no doubt as to the wild and savage nature of these weavers. Under the glare of an artificial light they reflect a glow and richness that is unsurpassed.

For furnishing living-rooms, dens, halls, etc., where warm rich colorings are desired, they are much prized.

These rugs are made of the finest wool, sometimes mixed with camels' or goats' hair. The very good specimens, one of which is illustrated, will improve with age and wear. We recommend them highly for their great value as well as durability. They average in size from six by nine feet to nine by twelve feet, occasionally larger sizes can be had. Our stock is always well supplied with a large and interesting assortment of carefully selected pieces which we are always pleased to show. Prices range from \$75.00 to \$175.00, according to quality and coloring.



FERAGHAN RUG

FERAGHAN RUGS

The weaving of this old and distinctive type of rug is widely scattered over a great part of Persia but it derives its name from the vast region lying between Teheran and Ispahan, known as the Plains of Feraghan. This section is surrounded by mountains which resemble the Highlands of Scotland. Many varieties of beautiful plants and flowers such as tulips, carnations, poppies and henna are to be found in abundance on the hillsides and large herds of cattle can be seen grazing in the pastures of this fertile land.

The people are feudal and clannish, but are weavers of extraordinary skill. The small geometrical figure that to the casual observer appears like a little curled leaf, is said by reliable authorities to have originated in the Chinese empire centuries ago and was an ancient emblem, but afterwards adopted by the Persians, who still use and regard it as a symbolism of their deep religious devotion.

This simple looking little floral design which resembles so accurately the leaf of the henna plant grown in Persia is described in various ways, such as the pear, flame, loop, cone, and guli hennai pattern. It is very intimately associated with the arts of this old country and is frequently seen in various other fabrics woven in the East, as well as in rugs from this and other parts of Persia.

To this day the native Persian loves and prizes this particular type of rug far more than any other. Many rugs of lower grades which are also classified and sold as Feraghans and which give excellent service are now being woven in and about this region. They are well suited for furnishing living-rooms, dining-rooms, offices, etc., and can be purchased for a very reasonable sum. The wool used in them is the very best and they retain their color satisfactorily.

The ground color is usually of rich blue, warm red, or ivory, closely covered with a floral design, the border always being in harmony with the centre of the rug in design and coloring. They are woven in a wide variety of small and large sizes.

These rugs vary greatly in quality and value, the old weaves are scarce and command very good prices when good specimens are offered for sale. The warp and woof are made of cotton and the number of knots averages from fifty to one hundred and seventy-five to the square inch according to quality. The edges are generally overcast in black, one end being fringed and the other finished with strong webbing.

We have a splendid assortment of these rugs. The smaller sizes from three by five feet to four by seven feet sell from \$22.50 to \$65.00. Room sizes from \$150.00 to \$450.00.



MOSSOUL RUG

MOSSOUL RUGS

Mossoul is a very old city in Asia, surrounded by many ancient ruins. It is nearly six hundred miles from the nearest rug weaving district in Turkey and less than one hundred miles from the Persian frontier on the east; it therefore seems consistent to classify these rugs as Persian instead of Turkish. All rugs of this classification are sent to Mossoul from the interior provinces for distribution and are exported in great quantities.

They are nearly all woven in the Kurdistan empire in central Persia. This is a vast uncivilized country inhabited by many different nationalities, such as Bedouins, Kurds, Armenians, Greeks and other nomadic tribes, many of whom are supposed to be of Persian origin.

The weaving is done by the women of these wandering tribes, while the men are given to pillaging. The extremely mixed population of this country is strongly reflected in the crude and coarse character of their rugs, as few of them have any noticeably distinct style of design and therefore are quite difficult to describe. Many of the designs are unique, bold and interesting, showing horizontal and diagonal bars, with various small curious looking figures, interspersed among star emblems, some having the Serebend and Feraghan pattern throughout.

The fine pieces are very rich and lustrous in color with handsome blues, dull gold, brown, old reds and ivory beautifully blended. They are made of the very best wool which is sometimes mixed with camels' or goats' hair. The warp is made of wool or cotton; the number of knots to the square inch will average from seventy-five to one hundred and fifty.

The rugs of this district find favor with rug lovers on account of their durability, great beauty of coloring and their distinctly Eastern character and are imported by us in large quantities; they are probably the best rug to be had at a moderate cost. Splendid rugs of this type can be had from \$16.50 and upwards. Sizes range from three by five feet up to five by ten feet.



BELOOCHISTAN RUG

BELOOCHISTAN RUGS

The country where this type of rug is woven, was wrested from the Hindoos many years ago and is now partly under Indian and Persian rule. Not very much is known of this tribe of Beluchees, as they are called, but they are supposed to have originally migrated from Syria. Wandering tribes of Kurds and Greeks have from time to time settled there and consequently the population has increased considerably. Bounded by Afghanistan on the north, India on the east and Persia on the west, Beloochistan has been traversed for centuries, by caravans passing between the Mediterranean seaports and India. It is a very fertile country, but still undeveloped and affords splendid pasturage for the raising of dark woolled sheep, while in the jungles many wild plants and flowers are to be found. In cold weather the inhabitants live in the valleys in huts made of mud and stone and in summer on the mountains. In color, Beloochistan Rugs are akin to Bokaras, the ground color being chiefly red, but many of them shade off into mahogany, claret, maroon and plum tones. The designs are greatly diversified, crude and simple, either small floral, geometrical or mosaic patterns, or occasionally small serial medallions; blue, green, ivory and brown being used upon a red field. Especially fine naturally dark wool is employed in the weaving, which when skillfully dyed and blended produces a rug with a wealth of beautiful colorings and with a sheen that is a delight to the eye. The deep rich tones which are always in perfect color harmony with other rugs, add greatly to their decorative value where softened tones are desired. We have illustrated a very fine antique specimen from our very large stock. The fine old pieces are rapidly disappearing from the market and shrewd buyers should not neglect an opportunity to obtain one of these real gems of the Orient when opportunity offers. The warp and woof are made of wool and the number of hand-tied knots to the square inch varies from one hundred and twenty-five to two hundred and fifty. The price for very good ones start at \$16.50 and upwards. We show a very large collection of them.

KERMANSHAH RUGS

Remote from traveled roads, lying between the Desert of Lut and the Arabian Sea, in the southeastern part of Persia, is the busy province of Kermanshah. Owing to political upheavals, wars, etc., of the past, not much

is in evidence at the present time, of the once beautiful palaces which adorned the city, or the fortresses and famous walls which are now all in ruins, or condition of decay. In population it has dwindled to one quarter of its former size. The natives represent the purest type of Iranian blue blood. They are a scattered people, of roving disposition and those who live in the small villages devote much of their time to attending the flocks and working in their well-kept gardens.

The Persian Government manifests great interest in the weaving and production of these superb Kermanshah Rugs, which long ago won the distinction of being "*Les Chefs d'Œuvre*" of the Shah's domain. The weaving which is done mostly by men and boys is slow, tedious and costly, which accounts for the comparative high price of the very closely woven specimens. These rugs are made of the very finest quality of wool, obtained from pure white sheep which are raised in great numbers in the surrounding hills. The fleece is said to be as fine as that of the famous Cashmere goat. This and the native made vegetable dyes and chemically pure water of this section which nature has supplied, give to these rugs their incomparable beauty and softness of color.

Rare old palace pieces have been sold in the past for very large sums of money, and when one is now occasionally offered for sale, a small fortune is gladly paid for it. In design they represent and exhaust the great realm of Persian floral beauty and decoration. In the central figure is usually seen the sunburst, or floriated medallion design on a ground-color of rich old ivory, rose and sometimes blue, skillfully decorated throughout with plants and floral figures, such as vines, floral creepers, the roses of Iran, vases with growing plants, the sacred cocos, cypress trees in foliage, little birds and queer looking figures of animal life, sometimes difficult to recognize. These various figures are so artistically outlined with every imaginable color tint that they form a maze of the most lustrous colorings, which to the eye appears truly wonderful. The wide handsome borders are elaborate and a strong feature of beauty, being composed of many interlacing lines, stripes, flowers, and the cocos and pear pattern in its diminutive form, which correspond in color and blend with the central part of the rug.

The frontispiece illustrates a Kermanshah Rug of unusual beauty, a ground of rich sapphire, with floriated medallion and border in rare

RUGS OF THE ORIENT

pastel tones. The border showing the sacred cocos tree pattern in small form with interlacing vines and verses from the Koran in Arabic. For the salon, reception or music room of the well appointed home, the Kermanshah is a perfect rug for the floor, and will wear for years. The warp and woof are made of the strongest cotton, the number of knots vary, according to quality, from two hundred to four hundred and even more to the square inch. Our very large stock is always well supplied with these splendid floor coverings and we extend at all times a cordial invitation to our friends and customers to inspect them. They are made in a great assortment of desirable sizes and moderately priced, from the small mat up to extremely large sizes. The mats sell from \$14.50 to \$25.00, room sizes \$300.00 to \$500.00; those of extra large dimensions are priced according to size and quality.

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